KYOTO NOTES

RECOMMENDED SOUVENIR:

KYOTO CONFECTIONER MANGETSU'S AJARI-MOCHI

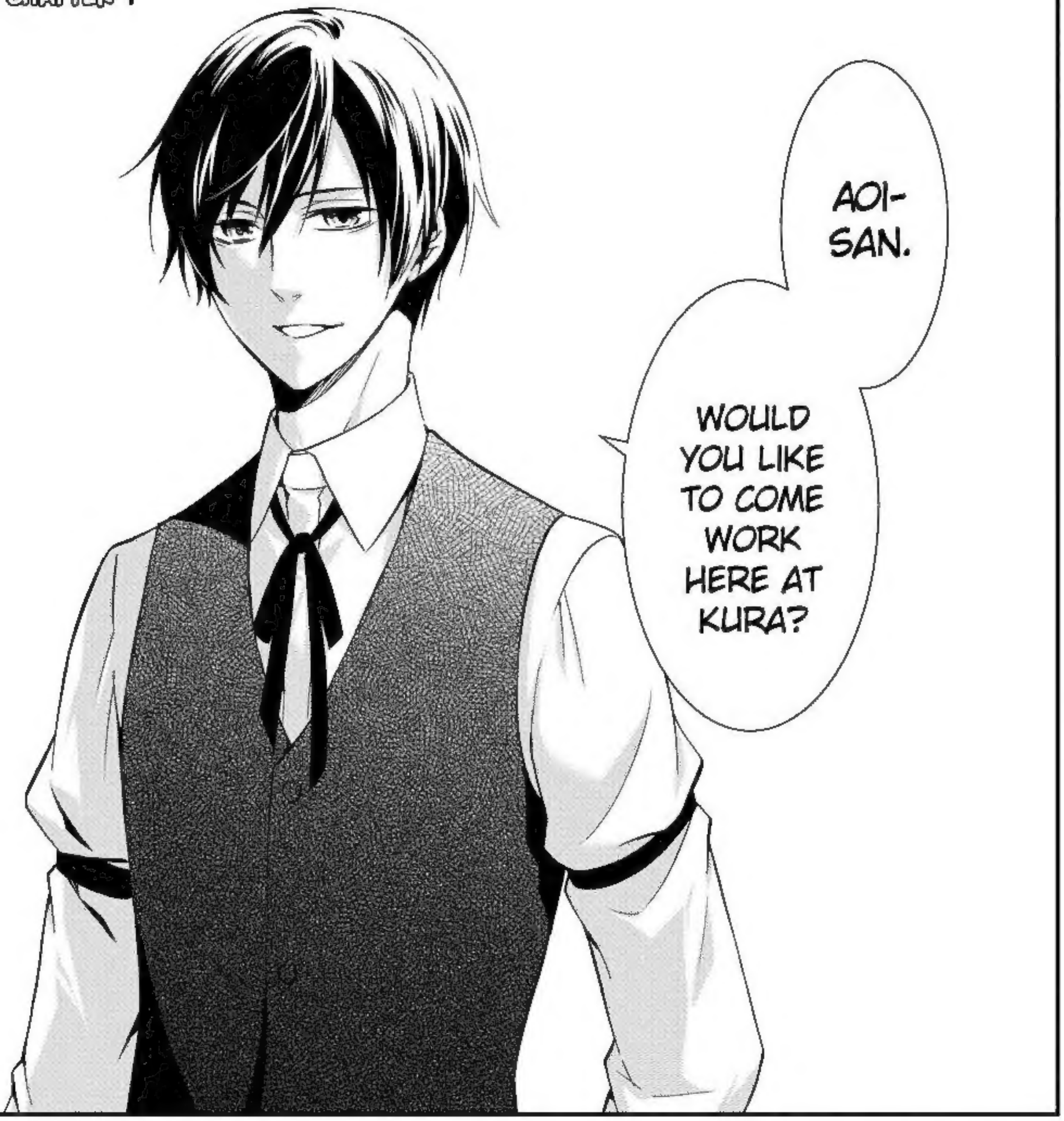
Microwave them for a few seconds before eating to give them a gooey texture!

Holmes at

京都寺町三条のホームズ

Kyoto Teramachi Sanjo

CHAPTER 1



CHAPTER 1
MAY IT BE BENEATH THE CHERRY BLOSSOMS

I'M OFF!

I'M GOING TO TAKE A LITTLE DETOUR TODAY.

TO YOUR JOB? ISN'T IT A BIT EARLY?

BE CAREFUL, ALL RIGHT?

SURE THING!

THE WIND FEELS SO NICE...

I've even gotten used to all the historic buildings here.

It's been exactly six months since I moved to Kyoto.

OH!

I'M SO LUCKY THAT IT'S JUST A BIKE RIDE AWAY.

THE KAMO RIVER IS SO BEAUTIFUL IN CHERRY BLOSSOM SEASON...

I CAN'T LET IT BOTHER ME EVERY TIME.

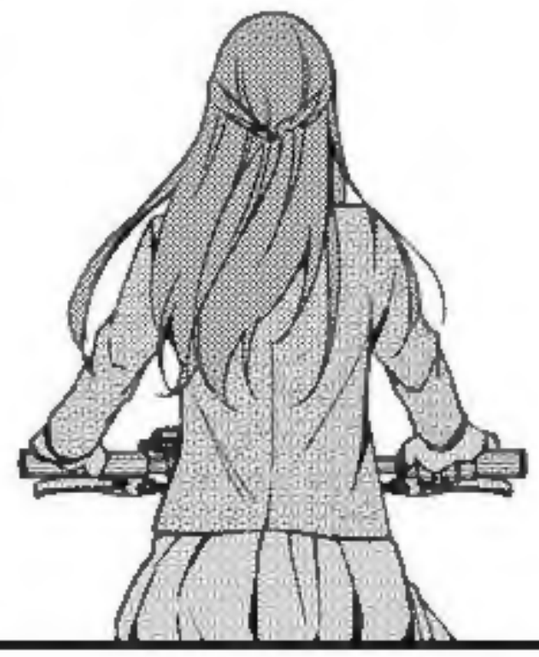
THINKING ABOUT IT WON'T HELP.

IL SHAKE

SHAKE IL

BESIDES...

I STILL DON'T KNOW FOR SURE... IF IT'S TRUE OR NOT.



This is Kura, a small antique store in a shopping arcade along Teramachi Sanjo.

Open

Kura

JUST MADE IT IN TIME...

I sort of lucked into working here.

GOOD MORNING!

GOOD MORNING, AOI-SAN.

HE'S STILL SO HAND-SOME...

That's Yagashira Kiyotaka-san.

He's the one who offered me a job here.

He's the young owner of Kura...

He's the owner's grandson. He's actually a graduate student at Kyoto University...

Ah! OKAY!

I'M NOT QUITE DONE, SO FEEL FREE TO TAKE YOUR TIME GETTING READY.

Just kidding.

HE'S JUST TOO FLAWLESS.

AND HE'S HANDSOME AND SMART AND HARD-WORKING...

He's government-licensed and everything. Even the owner, who's a legend in the business, acknowledges his talents.

But he's got a real eye as an appraiser.

And so...

OKAY!

Incidentally, the real owner flies all over the world on business. He's hardly ever in the store.

AOI-SAN.

I NEED TO HEAD OUT SHORTLY. COULD YOU WATCH THE STORE FOR ME?

OF COURSE.

MY FATHER SHOULD BE HERE SOON.

R-RING

SORRY, THE MEETING WITH MY EDITOR RAN LONG.

The two of them take turns minding the store.

GOOD MORNING, MANAGER.

GOOD MORNING, AOI-SAN.

I CAN NEVER JUST HAVE A SHORT TALK WITH HIM...

This is Yagashira Takeshi-san.

He's Kiyotaka-san's father, and a novelist.

"HOLMES"

"MANAGER"

"OWNER"

...and "Holmes" respectively.

GRAD STUDENT AT KYOTO U.

NOVELIST

LICENSED APPRAISER

Calling them all by their names would get confusing, so I call them "Owner," "Manager"...

A family of all men...

As for why they call Kiyotaka-san "Holmes"...

IT'S BECAUSE MY FAMILY NAME IS "YAGASHIRA."

Holmes-san has a sharp eye and keen intuition. He's good at figuring things out.

D-DID YOU JUST READ MY MIND?!

It's not nice to listen in when someone's talking to themselves...

TNA-THUMP TNA-THUMP

HOLMES-SAN, YOU'RE SO...

...

YOU'VE ACTUALLY BEEN THINKING ALOUD FOR SOME TIME NOW.

SAYING I READ YOUR MIND WOULD BE GOING A BIT FAR.

SURE!

!

WOULD YOU JOIN ME UPSTAIRS?

AT ANY RATE, I HAVE A BIT MORE TIME.

When he calls me upstairs like this,

it's because he has something to show me

IT'S BEAUTIFUL!

MY GRANDFATHER BROUGHT THIS HOME LAST NIGHT.

IT'S KNOWN AS "BLUE-AND-WHITE" PORCELAIN, FROM CHINA'S YUAN DYNASTY.

AND THIS DARK BLUE...

IT'S COBALT, WHICH WAS INTRODUCED FROM THE ISLAMIC WORLD.

WHAT'S THE DIFFERENCE BETWEEN PORCELAIN AND CERAMICS?

PORCELAIN IS WHITE WITH TRANSLUCENT PROPERTIES, AND MAKES A METALLIC SOUND WHEN TAPPED.

BUT THERE'S NO HARD AND FAST DIFFERENCE.

THE BRILLIANCE OF THE BLUE AND THE DELICATE, ELABORATE PATTERNING...

THE BALANCED SHAPE AND THE METICULOUS PERFECTION THAT EXTENDS ALL THE WAY TO THE LIP...

ITS BEAUTY IS TRULY OVER-WHELMING.

THIS PIECE HAS BEEN TEMPORARILY PLACED IN OUR CARE FOR APPRAISAL,

SO I'M GLAD I WAS ABLE TO SHOW IT TO YOU BEFORE WE RETURNED IT.

WHATEVER THE REASON MAY BE, YOU'RE AN EMPLOYEE HERE FOR NOW.

I WANT YOU TO SEE AS MANY GENUINE WORKS AS POSSIBLE.

YOU HAVE SUCH A GOOD EYE, AOI-SAN.

ARE YOU CURIOUS?

BY THE WAY, HOW MUCH WOULD YOU SAY THIS IS WORTH?

D-DID YOU SAY 3.2 BILLION?!

AN EARLIER YUAN BLUE-AND-WHITE PORCELAIN PIECE RECENTLY SOLD AT A FOREIGN AUCTION FOR 3.2 BILLION.

OKAY...

ANYWAY, LET'S HEAD BACK.

OF COURSE, THAT IS NOT A VALUATION OF ITS ABSOLUTE WORTH.

IT JUST MEANS THERE ARE PEOPLE IN THE WORLD WHO FEEL IT'S WORTH THAT MUCH.

WOULD YOU PLEASE STOP READING MY MIND?!

DON'T WORRY.

WE HAVE BETTER SECURITY THAN YOU THINK.

HEY THERE, HOLMES. AOI-CHAN.

TRUTH IS, I GOT SOMETHIN' I WANTED TO SHOW YA.

UEDA-SAN.

DID YOU COME HERE TO SEE MY FATHER?

I WAS GETTIN' HIM TO AUTOGRAPH HIS LATEST RELEASE FOR ME.

BUT THAT'S JUST WHILE I'M HERE.

He loves antiques, so whenever he finds something he likes, he brings it in for appraisal.

Ueda-san is a regular customer here. He went to school with the manager.

IT'S YUAN BLUE-AND-WHITE PORCELAIN (MAYBE)!

LOOK!

WELL? NICE LOOKIN', EH?

AOI-SAN, WHAT DO YOU THINK?

I THOUGHT IT MIGHT BE SPECIAL, SO I BORROWED IT!

IT WAS IN THE HOUSE OF A CLIENT, Y'SEE?

THIS IS... QUITE A COINCI-DENCE.

WHAT? ME?

...

AWW!

THIS IS INDEED A FAKE.

YOU REALLY DO HAVE A FINE EYE, AOI-SAN.

I THINK IT'S A FAKE.

OH, HEH HEH...

HE WAS ACTUALLY JUST SHOWING ME A REAL ONE...

WHY'D YOU BRING AOI-CHAN IN ON THIS?

HOW 'BOUT THAT...

THERE WAS ALMOST AN AIR OF TENSION TO IT.

IT HAD A SENSITIVITY THAT CARRIED THROUGH TO THE FINEST DETAILS.

AND THE PATTERN WAS MORE DELICATE AND ELABORATE.

THE COLORS ON THE REAL ONE HAD MORE DEPTH,

...IS WHAT MY GRANDFATHER OFTEN SAYS.

"SEE AS MANY GENUINE PIECES AS YOU CAN.

THEN WHEN YOU SEE A FAKE, YOU'LL BE STRUCK BY HOW SHODDY IT IS."

YES, LET'S GO TOGETHER.

NINNAJI TEMPLE IS QUITE BEAUTIFUL WHEN THE CHERRY BLOSSOMS ARE IN BLOOM.

Well...

IT'S FINE IF YOU LIKE THOSE KINDS OF THINGS AND AREN'T WORRIED ABOUT PRICE.

YOU'RE DAZZLED AT THE FIRST SIGHT OF ANYTHING FLASHY.

WAS THAT AIMED AT ME?

ANYWAY, I NEED TO GET GOING.

I can handle the store by myself.

IT'S CHERRY BLOSSOM SEASON.

WHY DON'T YOU TAKE AOI-SAN WITH YOU?

KIYO-TAKA.

HMM...

WHAT? BUT...

THIS IS MY FIRST TIME AT NINNAJI TEMPLE.

YOU CAN REALLY FEEL THE HISTORY HERE...

NINNAJI TEMPLE IS A TRULY HISTORIC TEMPLE. IT WAS BUILT IN THE HEIAN PERIOD, AND IT REMAINED A MONZEKI TEMPLE OF THE HIGHEST RANK THROUGH THE KAMAKURA PERIOD.

BUT IT MET A TRAGIC FATE DURING THE ONIN WAR, WHEN MOST OF THE TEMPLE COMPLEX WAS LOST.

IT WASN'T REBUILT UNTIL AFTER THE EDO PERIOD,

ROUGHLY 160 YEARS LATER.

HOLMES-SAN, YOU KNOW ABOUT ARCHITECTURE AS WELL AS ANTIQUES?

...AND THE KEGYO* ON THE HAFU* ON THE SIDES ARE ALL HALLMARKS OF THE TRADITIONAL WAYO STYLE OF THE HEIAN PERIOD.

THAT WAS WHEN THE GRAND GATE WAS BUILT.

THE CYLINDRICAL PILLARS TOPPED WITH MITESAKI*...

*Mitesaki: Three blocks protruding outward from the wall in a step formation
*Kegyo: A kind of ornamentation seen in Chinese and Japanese architecture

*Hafu: A kind of roof pattern built over a gable

I DON'T KNOW IT AS WELL...

BUT I DO LIKE IT.

AOI-SAN.

THOSE ARE THE FAMOUS OMURO CHERRY TREES.

御室桜

OH, HOW BEAUTIFUL!

IT'S NOT SIMPLY A TRAIT OF THE BREED.

THERE ARE MANY THEORIES AS TO WHY, BUT NOBODY KNOWS FOR SURE, IT SEEMS.

BUT...

EVEN THE TEASING IN KYOTO IS ELEGANT, HUH...?

INCIDENTALLY, WE JOKE ABOUT PEOPLE WITH SNUB NOSES HAVING "OMURO CHERRIES."

YES.

THEY'RE QUITE SHORT, AREN'T THEY?

THANK YOU FOR COMING.

THE MONZEKI AWAITS.

YAGA-SHIRA-SAMA.

THANK YOU FOR COMING, KIYOTAKA-KUN.

UM... WHAT'S A MONZEKI?

THE HEAD PRIEST OF THE TEMPLE.

SEIJI-SAN SAID THAT YOU COULD HANDLE THIS.

NOT AT ALL.

THEY KNOW EACH OTHER?

I KNOW YOU WISH MY GRANDFATHER COULD HAVE COME INSTEAD, BUT...

IT'S BEEN SOME TIME.

MY, HOW YOU'VE GROWN.

I-I'M MASHIRO AOI! I'M WORKING PART-TIME AT KURA!

AND WHO'S THIS CHARMING YOUNG LADY?

WHAT DO YOU THINK, KISHITANI-SAN?

AN INQUISITIVE HEART IS A VERY FINE THING.

IS IT ALL RIGHT IF SHE SITS IN FOR EDUCATIONAL PURPOSES?

I DON'T MIND.

I ACTUALLY ASKED YOU HERE ON KISHITANI-SAN'S BEHALF.

MY NAME IS KISHITANI.

HE MAY BE YOUNG, BUT SEIJI-SAN VOUCHED FOR HIM, AFTER ALL.

AH, DON'T WORRY, NOW.

UM...

I GUESS EVERYONE FEELS THE SAME WAY...

THIS HAPPENS QUITE OFTEN.

NOT AT ALL.

I'M... SORRY FOR DOUBTING YOU.

MY FATHER PASSED THE OTHER DAY, BUT HE SENT THIS TO ME BEFORE HIS DEATH.

THIS IS WHAT I WANT YOU TO APPRAISE.

I'LL HAVE A LOOK.

WOW...

WHAT A BEAUTIFUL BOWL...

A GREEN TEA BOWL WITH A CHERRY TREE PATTERN.

IT'S KYOTO WARE, ISN'T IT?

SUCH FULL LINES...

AND THE COLOR AND SHAPE ARE DIVINE.

IT'S REAL?

UM...

I'M SURE THIS IS A PIECE BY NONOMURA NINSEI.

NONOMURA NINSEI WAS A POTTER ACTIVE IN THE EARLY EDO PERIOD.

HIS REAL NAME WAS SEIEMON.

"NONOMURA" WAS THE NAME OF THE PLACE WHERE HE WAS BORN.

THE "NIN" IN "NINSEI" CAME FROM HERE, NINNAJI TEMPLE.

AND THE "SEI" CAME FROM HIS REAL NAME, SEIEMON.

A MONZEKI IS A MEMBER OF AN IMPERIAL OR NOBLE FAMILY THAT LEADS A TEMPLE.

WHICH MEANS THAT HE COMMANDED THE RESPECT OF A VERY HIGHLY RANKED TEMPLE INDEED.

HE WAS AN AMAZING POTTER KNOWN AS THE FATHER OF KYOTO WARE IROE.

THE MONZEKI OF NINNAJI TEMPLE AT THE TIME WAS THE ONE WHO BESTOWED HIM THE "NIN" IN HIS NAME.

SO A REALLY AMAZING PERSON MADE THIS?

HOW-EVER...

THE ITEM'S VALUE... IS NOT WHAT BROUGHT YOU HERE, I BELIEVE.

ACK!

THERE ARE PEOPLE WHO WOULD PAY FIVE MILLION YEN FOR THIS TEA BOWL.

TO PUT IT IN SIMPLER TERMS,

IN HIS WILL...

HE WROTE, "I PUT ALL OF MY FEELINGS INTO THAT NINSEI TEA BOWL."

AS I MENTIONED, MY FATHER SENT THIS TO ME A WHILE BACK,

AND HE DIED JUST THE OTHER DAY.

YOU'RE RIGHT... I GUESS THERE'S SOMETHING I'M TRYING TO FIGURE OUT.

BUT I'M A LAYMAN WHEN IT COMES TO POTTERY, MYSELF.

THAT'S WHY I CONTACTED SEIJI-SAN.

BUT... I'M EMBARRASSED TO SAY THAT I DON'T KNOW WHAT HE MEANT BY THAT.

"NINSEI" MADE ME THINK OF NINNAJI TEMPLE, SO I CONSULTED WITH THE MONZEKI HERE.

I SEE.

YES... TECHNI-CALLY...

FORGIVE MY IMPERTINENCE, KISHITANI-SAN, BUT ARE YOU AN ARTIST?

IS YOUR MEDIUM MANGA, BY ANY CHANCE?

AND CAN I ASSUME THAT YOUR FATHER WAS OPPOSED TO YOUR PROFESSION?

HE WAS RIGHT...

HOW DID YOU...

WHAT'S THE MEANING OF THIS, KIYOTAKA-KUN?

PLEASE EXPLAIN.

FORGIVE ME.

YOUR HANDS... I SEE A CALLUS ON YOUR MIDDLE FINGER AND WHAT LOOK LIKE INK STAINS UNDER YOUR NAILS.

I'VE SEEN THE SAME THING AMONG MANGA ARTISTS ON TV BEFORE.

YOUR PROFESSION IS SOMETHING FREQUENTLY MISUNDERSTOOD BY OTHERS...

AND YOU SEEMED HESITANT TO SPEAK ABOUT IT.

SO, GIVEN THE DISTANCE YOU CONVEYED BETWEEN YOU AND YOUR FATHER,

I THOUGHT THAT PERHAPS HE MIGHT HAVE HAD SOME OBJECTIONS TO YOUR LINE OF WORK.

IS IT TRUE THAT YOU WEREN'T CLOSE WHILE HE WAS STILL ALIVE?

THAT'S RIGHT.

BUT I BELIEVED...

IF YOU HAVE SOMETHING TO SAY, MANGA CAN EXPRESS THAT FREELY.

SOME-THING THAT ANYONE CAN JUST ENJOY,

BUT THAT MIGHT STICK WITH THEM JUST A LITTLE... THAT'S THE KIND OF WORK I WANT TO CREATE.

MY FATHER WAS ALWAYS TELLING ME THAT MANGA WAS NONSENSE.

I ACHIEVED MY DREAM OF BECOMING A MANGA ARTIST.

AND WORKED HARD TO MAKE MY DEBUT.

SO I RAN AWAY FROM HOME, WENT TO TOKYO,

BUT NOBODY BOUGHT MY DEBUT WORK.

KISHITANI-SAN...

HE DOESN'T LOOK HAPPY ABOUT IT.

I KNEW I COULDN'T MAKE A LIVING LIKE THAT.

SO I LISTENED TO MY EDITOR ABOUT WHAT WOULD SELL...

AND THE NEXT MANGA I MADE WAS SHOCKINGLY POPULAR.

TO STIFLE WHAT HE WANTED TO DRAW IN FAVOR OF WHAT WOULD SELL...

THAT WAS PROBABLY REALLY HARD FOR HIM.

...YOU REALLY DO KNOW EVERY-THING, DON'T YOU?

WAS THAT AROUND THE TIME YOUR FATHER SENT YOU THAT TEA BOWL?

I WAS SO HAPPY.

SO WHEN HE SENT THIS TO ME...

MY FATHER LOVED KYOTO WARE.

HE ESPECIALLY TREASURED THE WORKS OF NONOMURA NINSEI.

I THOUGHT THAT I HAD FINALLY EARNED MY FATHER'S RESPECT.

THE NEXT TIME I SAW HIM AGAIN WAS AT HIS FUNERAL.

AND THEN...

MY FATHER SUDDENLY PASSED AWAY FROM ILLNESS.

BUT I WAS SO BUSY WITH WORK THEN THAT I COULDN'T MAKE IT HOME.

AND THEN I READ HIS WILL.

KISHI-TANI-SAN.

HAVE YOU NOTICED NINSEI'S SIGNATURE?

AH... YES.

OTHER THAN A SIMPLE "CONG-RATULA-TIONS."

I STARTED THINKING THAT THERE MIGHT BE SOME MEANING TO THAT TEA BOWL...

WHEN I DID...

ALTHOUGH IT'S STANDARD PRACTICE NOW,

IN HIS TIME, POTTERS WERE SIMPLY LABORERS. THEY DIDN'T ASSERT THEMSELVES IN THEIR CRAFT.

IT'S SAID THAT NINSEI WAS ONE OF THE FIRST TO PUT A SIGNATURE ON HIS OWN WORK.

HE WANTED HIS WORK TO BE SEEN... AS HIS BRAND.

Ninsei

BUT NINSEI SIGNED HIS PIECES.

THEN THE REASON MY FATHER SENT THAT TO ME...

HE WANTED YOU TO CREATE SOMETHING SO YOU COULD ASSERT YOURSELF, TOO.

A WORK THAT YOU PUT YOUR HEART INTO... NOT AN IMITATION, BUT YOUR OWN BRAND...

IS THAT IT?

IT WAS A WAY OF SAYING HIS ART WASN'T LIKE ANYONE ELSE'S.

THAT THOSE PIECES WERE SOMETHING HE ALONE COULD HAVE CREATED.

IT WAS A STATEMENT OF PRIDE IN HIS WORK.

HAHA... YES, I SEE...

I...

I SUPPOSE I DISAP-POINTED MY FATHER YET AGAIN...

KISHITANI-SAN...

THANK YOU VERY MUCH.

I NOW SEE WHAT MY FATHER MEANT.

BUT KISHITANI-SAN...

I BELIEVE THERE IS ONE OTHER MESSAGE HIDDEN IN THIS TEA BOWL.

IT'S IN THE PATTERN.

TO PUT IT ANOTHER WAY... YOU COULD SAY THEY'RE UNIVERSALLY BELOVED.

CHERRY TREES ARE A MOTIF ADORED BY PEOPLE EVERY-WHERE.

...IS UNIVERSALLY BELOVED, YET UNQUESTIONABLY NONOMURA NINSEI'S BRAND.

IN OTHER WORDS, THIS TEA BOWL...

TO GIVE IT YOUR SOUL.

WHAT MATTERS IS TO MAKE YOUR ART YOUR OWN BRAND.

ONE CANNOT BE A PROFES-SIONAL BY ONLY DRAWING WHAT ONE WANTS TO.

IT'S NO CRIME TO DRAW SOMETHING THAT WILL SELL.

...THROUGH THIS TEA BOWL.

THAT IS THE FEELING I BELIEVE YOUR FATHER WANTED TO CONVEY...

MAYBE... MAYBE THAT'S...

WHAT I WAS ALWAYS WAITING TO HEAR...

DAD...

I TRULY...

I TRULY CAN'T THANK YOU ENOUGH...

I CAN'T BELIEVE HOW YOU KEPT GUESSING EVERY-THING!

YOU REALLY ARE JUST LIKE SHERLOCK HOLMES!

YOU DO EX-AGGERATE, AOI-SAN.

AND I TOLD YOU THAT "HOLMES" COMES FROM THE NAME YAGASHIRA, REMEMBER?

BUT YOU KNEW THAT KISHITANI-SAN WAS A MANGA ARTIST, AND THAT HIS FATHER WAS AGAINST IT...

ALL BEFORE HE EVEN SAID ANYTHING.

ANYONE COULD DO THE SAME BY APPLYING A LITTLE BASIC OBSERVATION.

...

BECAUSE ART WAS MEANT TO BE SEEN.

THE IDEA THAT CHERRY TREES... ARE UNIVERSALLY BELOVED?

I BELIEVE THAT CONJECTURE WAS INFLUENCED BY MY OWN BELIEFS.

BUT THE FACTS ASIDE, MY IDEAS ABOUT HIS FATHER'S FEELINGS ARE MERE CONJECTURE.

YES.

BRINGING BOTH TOGETHER IS WHAT MAKES A PROFESSIONAL.

WHAT OTHERS ARE SEEKING, AND WHAT YOU WANT TO EXPRESS...

IT'S ONLY AFTER IT'S ACCEPTED THAT YOUR WORK CAN BLOOM...

"MAY IT BE BENEATH THE CHERRY BLOSSOMS THAT I DIE,

"IN THE MONTH OF KISARAGI, WHEN THE MOON IS FULL."

SPEAKING OF CHERRY BLOSSOMS, YOU KNOW THAT POEM?

BWUH?

IT'S NOT "BENEATH THE CHERRY BLOSSOMS." IT'S JUST "BENEATH THE BLOSSOMS."

THAT'S NOT RIGHT, AOI-SAN.

IT'S A POEM BY SAIGYO HOSHI.

"MAY IT BE BENEATH THE BLOSSOMS THAT I DIE..."

SO IT'S NOT ABOUT CHERRY BLOSSOMS IN MOON-LIGHT...

SO CLOSE, YET SO FAR.

UN-FORTUNATELY, HE DIED ON THE 16TH.

How embarrassing...

HIS DESIRE TO DIE ON THE SAME DAY WAS HIS WAY OF SHOWING HIS LOVE FOR THE BUDDHA.

THE FULL MOON OF KISARAGI WOULD BE THE 15TH DAY OF THE SECOND MONTH, THE DAY OF THE BUDDHA'S DEATH.

HE WAS A POET AND A MONK, AND HE GREATLY ADMIRED THE BUDDHA.

KISARAGI WOULD HAVE ALSO BEEN SPRING IN THE OLD CALENDAR, SO YOU'RE NOT WRONG IN THAT RESPECT.

BUT IN THE WORLD OF POETRY, BLOSSOMS DO TYPICALLY REFER TO CHERRY BLOSSOMS.

...AND I THINK YOUR VERSION WOULD MAKE A FINE POEM, TOO.

"MAY IT BE...

BENEATH THE CHERRY BLOSSOMS THAT I DIE...

IN THE MONTH OF KISARAGI, WHEN THE MOON IS FULL."

AFTER LIVING A LIFE OF GAZING AT BEAUTIFUL THINGS...

BENEATH THE CHERRY BLOSSOMS IN FULL BLOOM, UNDER THE LIGHT OF THE FULL MOON...

THAT WOULD CERTAINLY BE A WONDERFUL WAY TO DIE.

WHEN HE COVERS FOR ME SO KINDLY...

AOI-SAN?

IT MAKES IT SO I CAN'T SAY ANYTHING.

HOLMES-SAN, YOU... YOU'RE A LITTLE BIT NASTY.

NASTY, YOU SAY?

BEG YOUR PARDON, AOI-SAN...

BUT THEY DO SAY THAT KYOTO MEN ARE NASTY.

KYOTO MEN... ARE PRETTY OKAY...

...

CHAPTER 1
END

KYOTO NOTES
YOU CAN WALK AROUND SAMPLING THINGS IN NISHIKI MARKET!

Holmes at

京都寺町三条のホームズ

Kyoto Teramachi Sanjo